



Course title and number	ARTS 150
Term	Survey of World Art II: Renaissance to Modern Art (1300-present) Spring 2016
Meeting times and location	MWF 10:20 am - 11:10 am in Langford B 101 (Geren Auditorium)

Course Description and Prerequisites

Students survey the field of Italian Renaissance and Architecture, the artistic achievements of the Early Modern Age, from the first stirrings of the Reformation to the emergence of late sixteenth-century modern expressions, as well as Modern and Contemporary histories and meanings of images in our contemporary society as well as in Asia and the Americas. In lectures, readings, class discussions, occasional documentary and movie watching, students explore major artists, movements, and works in a global, cultural and historical context.

This course fulfills University Core Curriculum requirements in 1) the Visual and Performing Arts and/or 2) the Humanities and/or 3) International and Cultural Diversity

Learning Outcomes

- Students identify major monuments, artistic styles, and conventions of early modern, modern, and contemporary expressions in Western Europe
- Students gain knowledge of the historical, political, religious contexts in which the works were generated and how these forces impinge upon art in a global context
- Students develop an awareness and appreciation of technique and the visual strategies that artists make use of across geographical boundaries
- Students gain knowledge of fundamental art historical terminology and methodologies of the discipline
- Students develop an analytical framework for historical and aesthetic evaluation of works of art

Instructor Information

Name	Dr. Livia Stoenescu
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Office hours	MW 2-4 or by appointment, and whenever my door is open
Office location	A131, Langford Center
Teaching assistant	Angela Wang, angelawang@tamu.edu

Textbook and/or Resource Material

Marilyn Stokstad and Michael W. Cothren, *Art History*, vol. 2, fifth edition, Pearson Education/Prentice Hall: Saddleback River, N.J., 2013 (paper, ISBN 9780205744213)

John T. Paoletti and Garry M. Radke, *Art in Renaissance Italy* (fourth edition), Upper Saddle River, N.J.: Prentice Hall, 2005 (ISBN 0131935100)

Sylvan Barnet. *A Study Guide to Writing about Art*, New York: Longman, 2004 (any edition is fine)

ADDITIONAL READING TO CONTEXTUALIZE TEXT BOOKS AND CONFORM TO RECENT RESEARCH:

Christopher S. Wood and Alexander Nagel, *Anachronic Renaissance*, New York: Zone Books, 2011

Alexander Nagel, *Medieval Modern: Art Out of Time*, New York: Thames & Hudson, 2012 (ISBN 978 0 500 23897 4)

Stephen Campbell and Michael W. Cole, *Italian Renaissance Art*, New York: Thames & Hudson, 2012 (ISBN 978 0 500 28943 3)

Grading Policies

Exam I : Week 5, writing workshop	20%
Exam II: Week 8, Mid Term	25%
Exam III: Week 16, Final Exam Week	40%
<i>For honors students only:</i> Research Paper on Spanish/Italian Renaissance Master/Contemporary Artist (take-home exam)	
Attendance/particip. class discussions	15%

EXAMS I and II: exams are not cumulative. Bring a scantron form (with space for essay writing) and #2 pencil. Exams II and III consist of the following:

Section I: Multiple-choice questions

- objective questions (based on reading, lectures)
- questions on vocabulary
- slide identifications (title, artist; culture; stylistic movement; cultural significance)

Section II: essay-section of the exam (bring pen; scantron form). You will be given two possible essay topics in advance of the exam to prepare for; one of these will appear on your exam sheet for you to write about. **Your essays will be based on monuments and works of art discussed in class and the content should be based on material taken from the class lecture or the course textbook.**

Note: a "monument/terms" list for each stylistic period/culture serves as a study-guide to help you prepare for exams.

RESEACH PAPER: This 20-page written assignment asks you to write about any Renaissance/Early Modern/Contemporary artist and his work. Consult with me regarding your research subject, and also check with me progress and development of your paper.

The 20-page paper itself is due on the Final Exam day, May 2 in class (a first draft, with thesis is due in class for peer-review the week before).

PLEASE NOTE:

- You must take all two exams in class; students who neglect to take **ANY** of the exams will receive a failing grade (F) in the class.
- Research papers without proper bibliographical documentation, properly identified images, and proper supportive materials will NOT be accepted. They will be returned to you and/or automatically given an "F".
- Writing assignments that are turned in late will be marked down one-half grade for every week day/weekend day they are late.
- There are no make-up exams! Mark your calendar carefully.
- **Turn off cell phones and all electronic devices in class.**
- You may not leave the room for any reason during exams.
- No talking or other forms of disruptive behavior, since this negatively impacts the learning environment. Disruptive behavior results in a lower overall course grade (or, in extreme instances, dismissal from class).
- Some of the imagery and issues we review in this course may be controversial or provocative. For those with special sensitivities or concerns, please see me before finalizing your enrollment in this course.
- **It is recommended that you bring your study guide (monument list) to each class session to aid in your understanding of the material and note-taking.**

- **In order to do well in this course, you should take careful, detailed notes of each lecture, make flashcards incorporating detailed, accurate notes from the lectures, and use the textbook readings to reinforce your lecture notes.**

Attendance and Make-up Policies

Regular attendance and strong note-taking are necessary to do well in this course. Class attendance is taken at the start of class. If you arrive late, it is your responsibility to alert me of your presence *immediately* after class. More than two unexcused absences **negatively** impacts your overall grade for the course. The **ONLY** excused absences are for **documented health problems directly affecting the student**. Repeated or excessive late arrivals also negatively impacts your overall grade. Last day to quit/drop the course with no penalty (Q-drop) is April 19th by 5 pm.

ARTÉ: Mecenas

Aggie students and faculty have designed a historic simulation game, **ARTÉ: Mecenas**, and we ask for your help in a research study on the game. Participation in the study is voluntary. Study participants 1) answer questions like how often you play games, 2) take a pre-test, 3) play the game 4) take a post-test, 5) and answer questions about playing the game. Texas A&M's Institutional Review Board approved our research proposal. Your feedback on the game is extremely important to us, and it will help make **ARTÉ: Mecenas** a great game for future ARTS 150 students.

Course Topics, Calendar of Activities, Major Assignment Dates

Week	Topic	Required Reading
<i>Week 1</i> Jan. 20, 22	Introduction	
<i>Week 2</i> Jan. 25, 27, 29	I: 1300 to 1400, Italy Proto-Renaissance Italy (Cimabue, Giotto, Duccio). Study Guide #1 handed out.	Stokstad, Chapter 17, pp. 529-547 Paoletti, Chapter I (The Origins of the Renaissance), pp. 47-55, 67-96
<i>Week 3</i> Feb. 1, 3, 5	II: 1400 to 1500, the Renaissance in Florence Italian Renaissance (sculpture and architecture), Study Guide #2	Stokstad, Chapter 17, pp. 532-534; Chapter 19, pp. 601-607 Paoletti, Chapter II (The Fifteenth Century), pp. 204-250
<i>Week 4</i> Feb. 8, 10, 12	III: 1400 to 1500, the Renaissance in Florence Italian Renaissance (painting), Study Guide #3 Prepare for the Writing Workshop to be held next week in class	Stokstad, Chapter 19: throughout Paoletti, Chapter II, 11 (Florence: The Medici Propaganda), pp. 252-287
<i>Week 5</i> Feb. 15, 17, 19	Writing Workshop on Feb. 15th IV: Northern Renaissance Study Guide #4	Paoletti, Chapter IV, 24 (Northern Italy: Reform and Innovation), pp. 527-535

<p><i>Week 6</i> Feb. 22, 24, 26</p>	<p>V: Masters of the Italian Renaissance Leonardo, Raphael, Michelangelo, Titian Study Guide #5 Essay questions for Mid-Term EXAM handed out in this class meeting</p>	<p>Stokstad, Chapter 20, pp. 631-641 Paoletti, Chapter IV (The Reform of Paul III), pp. 500-512</p>
<p><i>Week 7</i> Feb. 29, March 2, 4</p>	<p>Baroque Art and Architecture in Rome Bernini, Borromini Study Guide #6 Review for Mid-Term Exam</p>	<p>Stokstad, Chapter 20, pp. 641- 652, 655- 659 Paoletti, Chapter IV, 22 (The Demands of the Council of Trent), pp. 513-524</p>
<p><i>Week 8</i> March 7, 9</p>	<p>Mid-Term Examination: March 7 (essay) and March 9 (multiple choice and image identification). Both sections are in-class! Bring scantron form with space for essay writing and #2 pencil</p>	
<p>March 11</p>	<p>Renaissance Guest Lecture: we will be watching in class Professor Alexander Nagel's inaugural lecture "Medieval Modern: Art Out of Time" held at Princeton University. The lecture will serve as a concluding statement to our Renaissance/Early Modern discussion and simultaneously usher in the Modern/Contemporary section of ARTS 150 Spring Break, March 14 through 18</p>	
<p><i>Week 10</i> March 21, 23</p>	<p>Modern Art in USA and Europe (Neo-Classicism, Impressionism, Realism) Study Guide #7 March 25, no class: Reading Day!</p>	<p>Stokstad, Chapter 31, pp.1017-36</p>
<p><i>Week 11</i> March 28, 30, April 1</p>	<p>Modern Art (Photography) Study Guide #8</p>	<p>Stokstad, pp. 659-672</p>
<p><i>Week 12</i> March 4, 6, 8</p>	<p>Modern Art (Abstract Expressionism); Classical and Contemporary Chinese Art Study Guide #9</p>	<p>Stokstad, Chapter 31, pp. 1037-48</p>
<p><i>Week 13</i> March 11, 13, 15</p>	<p>Modern and Contemporary Art (Neo-Dada, Op Art, Minimalism); Japanese prints, Engravings, and contemporary Japanese sculpture Study Guide #10</p>	<p>Stokstad, Chapter 31, pp. 1061-82</p>

Week 14
April 18, 20, 22

Contemporary Art (Pop Art, Conceptualism, Installation Art)
Contemporary Video Installations by Chinese Artists
Study Guide #11
Essay questions for FINAL EXAM handed out in this class meeting

Stokstad, Chapter 32, throughout

Week 15
April 25, 27, 29

Review of semester's course content and in-class preparation for the Final!

Week 16
May 2

Final Examination
Bring scantron form with space for essay writing and #2 pencil
Honors papers are due today!

Other Pertinent Course Information

March 25, no class: Reading Day!

This syllabus may change from time to time. Not every chapter in Stokstad&Cothren will be studied. The class schedule is presented below. While the material will be covered in the order presented in the schedule, the actual timing may change from week to week as the course progresses. It is the student's responsibility to stay abreast of these changes! It is the student's responsibility to keep updated on course information if he/she is absent!

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit <http://disability.tamu.edu>

Academic Integrity

For additional information please visit: <http://aggiehonor.tamu.edu>

"An Aggie does not lie, cheat, or steal, or tolerate those who do."

At Texas A&M University students are responsible for knowing the standards of academic honesty. Please refer to the school's Honor System by visiting www.tamu.edu/aggiehonor catalog and the Student Life Handbook for the University Academic Honesty Policy. Intellectual property rights are to be respected at all times, with appropriate recognition/reference given to informational sources. Plagiarism occurs whenever a source of any kind has not been acknowledged. Every student must understand the correct procedures for acknowledging and identifying sources of borrowed material. The basic rule is this: give credit where credit is due. In other words, if you include any material which is beyond your first-hand experience, and which is not common knowledge of scholars in your field, you must cite your source in a way that your reader can [a] find the source from the information in your reference and [b] immediately determine which information of your source's contribution to scholarship and which is yours.